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is not the initiation of a revolution, but its completion. He fears the intelligent activity of human beings to make the language and intellectual forms of life, its laws and ways of expression, conform to the things of life as they actually exist. He is willing to talk bravely of freedom for human beings, so long as that freedom is interpreted to mean the old freedom, which is sterile.

The radical sees that human life changed its quality and existence long ago, that the revolution of steam-railroading and steam-heating, and electric-lighting, and gasoline-motoring, and the huge manufactories which make these things possible, are in themselves a greater revolution than the world had ever seen be-

fore or may see again. What preoccupies the radical of to-day is the need of thinking and living in that intelligent and civilized sphere of to-day as well as working there. It is the radical who demands efficiency in the elementary details of individual human living, just as much as it is now demanded in commerce and industry. The radical would finish the job of efficiency. He would see that it be recognized in government and the distribution of benefits in a civilized society as well as in the government and production of mere things.

The revolution came long ago. The only danger that lies in it, and it is a by no means negligible danger, is the danger of unrecognition.

THE INTEREST OF BEADS

BY GILBERT CRAIG

FROM prehistoric times until the present beads have been associated with the social and religious life of the people of all lands, and perhaps in no other single form have the earliest efforts of the race to express beauty in personal adornment been perpetuated. The collections in the museums of Italy, Switzerland, and England, with that from the palace of Amenhotop at Thebes, now in the Metropolitan Museum, are in themselves a certain record of the development of the feeling and expression of art in man. In those of the most remote ages are preserved some of man's first creative work, the outgrowth of the primal stirring of his desire to leave upon the earth some continuance of himself, to add some permanence to the fleeting beauty about him. In a fuller development the desire deepened to furnish the motive power for

strengthening the will, and even for extreme self-sacrifice that the delight of self-expression might be assured, and from this freedom eventually sprang genius that adds new truths to old. But the beginning of a Dürer or a Cellini is seen in a tiny bead of earth or stone as it lies in a museum case.

Egyptian beads of as early as seven thousand years ago give ample evidence in their workmanship of a cultured civilization with skill in science, handiwork, and mechanics, while in those of undetermined periods are found the rudiments of coloring, form, and craftsmanship. The sands of Egypt have long yielded a perennial crop of single beads of a beauty of workmanship that would do credit to any period, and indeed their forms have served as models for those of modern manufacture. The cemeteries of

Abydos, Memphis, Thebes, and Sakarah give a rich yield of perfectly preserved specimens, buried with the dead, which are worked into necklaces, and other ornaments, and the periods of their manufacture are determined from the tombs themselves.

The study of beads has helped to clear many obscure points in the relationship of different nations, and their trades, industries, and religious beliefs. By the chemical investigation of antique beads, light has been thrown upon the origin of different kinds of glass, and valuable aid has been given toward the recovery of lost arts. It is thought by many ærcheologists that all beads were used primarily as talismans or amulets, and that their value as ornaments is of secondary importance. The peasants of Brittany possess necklaces of beads preserved as heirlooms from bygone centuries which they pass from hand to hand in the healing of diseases; and an eye bead—one ornamented with spots resembling an eye—is considered of special virtue.

Flinders Petrie was the first to point out that the earliest glass beads, about fourteen hundred B. C. to six hundred B. C., were laid over a wire. Yet later they were made from blown glass. At the end of the Ptolemaic empire new technical studies were made in mosaic, or the millefiori process, and this was soon employed almost exclusively. The two earliest known glass beads are those with the cartouche of Queen Hatshepset, one of pale blue in the collection of Professor Wiedemann, in Bonn, the other a dark purplish-green glass in the British Museum. A qualitative analysis of a Prussian blue glass bead, with three circular grooves filled with a white paste, or enamel, found in a very old British tumulus in Wilts showed the absence of lead—which would explain the difficulty with

which the glass was fused—and the presence of oxide of copper. The latter it is known was used by the ancients to impart a variety of tints to their glass. Some of the Egyptian pastes were tinged blue and green with copper, and though the Greeks and Romans knew the use of cobalt, examples of Roman blue glass have a color due entirely to copper.

The ancient Egyptians had an intense love of ornamentation, combined with symbolism, and imagery which found expression in their personal ornaments in a great variety of form and color. Robert C. Clephen in describing some ancient Egyptian beads and symbols represented in his collection says that after the simple spheroid, emblematic of Ra, the midday sun, the symbolic form most prevailing over all periods was the sacred beetle (*Scarabæus Sacer*), the emblem of terrestrial and eternal life, and worn as a charm against death. He has specimens from the period of the Shepherd Kings; the intaglio cut on one dating from about 2200 B. C. represents the God Shu with the world on his head, a distinct prototype of atlas, affording an illustration of the great antiquity of many of the myths current in the later mythologies. A tiny figure is one of Isis herself, probably the work of the third or fourth dynasty—more than six thousand years ago. It is invested with the grace and dignity of a statue; the technique is very remarkable, and has involved years of apprenticeship and experience.

Beads were frequently fashioned from precious stones, and from malachite, amethyst, cornelian, alabaster, green diorite, serpentine, schist, and the finer kinds of limestone. The less costly varieties were mostly glazed, enamelled, or painted in rich colors, mainly derived from metallic oxide. Different tones have been found characteristic of different periods. An in-

tense ultramarine is found in the beads of Rameses IV; a certain pale blue is a favorite under Thothmes III; a particularly deep ultramarine colors only beads of the eighth and seventh centuries B. C., while brilliantly enamelled beads belong to the sixth century A. D. Those of the old empire were usually round, oval, or square, and were amplified in later ages by various combinations of the prism, the spindle, and the lozenge.

Aside from the great private and museum collections, groups of beads smaller in size and scope but still vivid in their interest may be made by any traveller. And when there can be coupled with them lines descriptive of their significance, or some suggested thought, the result is a collection representative of the individuality of many peoples and of the collector as well. A few beads and verses of one such collection are given below.



PALE PINK CORAL BEAD

THE SALUTATION OF THE DAWN

Listen to the Exhortation of the Dawn

Look to this Day!
 In its brief course lie all the Varieties
 and Realities of your Existence;
 The Bliss of Growth,
 The Glory of Action,
 The Splendor of Beauty:
 For Yesterday is but a Dream,
 And Tomorrow is only a Vision;
 But Today well-lived makes Every Yesterday
 a Dream of Happiness,
 And every Tomorrow a Vision of Hope.
 Look well, therefore, to this Day!

Such is the Salutation of the Dawn.

—From the Sanscrit.